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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Music transcriptions by Bill LaFleur

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Intro

Words and Music by Jonathan Davis, James Shaffer and Reginald Arvizu

C♯m

Em

Riff C

Gtr. 4 (dist.)

mf

12 13 12 11 12 11 10 11 10 9

Gtr. 3

End Riff B

*Piano arr. for gtr.

Starting Over

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Atticus Ross and Zak Baird

Gtrs. 1-5 & 8: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtrs. 6 & 7: Tune down 1 step:
(low to high) D-G-C-F-A-D

Gtr. 2: w/ Rhy. Fig. 2
D5
C5
D5
B5
Can't stand it's o - ver. God is gon - na take me out. My time is o - ver,
End Rhy. Fig. 2A
Rhy. Fig. 3
1/2
End Rhy. Fig. 2
D5
C5
D5
this time is o - ver. Why is this o - ver? God is gon - na take me out.
Gtr. 3
End Rhy. Fig. 3
8va
loco
*fdbk.
fdbk.
*Microphonic fdbk., not caused by string vibration.
Interlude
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet
B5
N.C.
B5
N.C.
B5
D5
N.C.
God is gon - na take me out.
(God is gon - na take me out. God is gon - na take me out.)
Gtr. 4 (fuzz)
mf
P.H.
1/2

D5 C5

all a - round this space. Talk - ing to my - self. What is this thing I've got to face?

Gtr. 1

1/2 1/2

(11) (11) (11) (11)

Gtr. 2

5 3 3 3
5 3 3 3
3 1 1 1

Gtr. 2 tacet
B5
D5
Walk-ing through a door,
has it been a waste?
Go-ing on and on,
Gtr. 3
Gtr. 1
Gtr. 2
Pre-Chorus
Gtrs. 1 & 3 tacet
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
C5
B5 N.C.
B5 N.C.
think-ing I could find my place.
We are the hurt in - side your head,
Gtr. 4
mp

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Rhy. Fig. 2A (3 times)
Gtr. 4 tacet

Bridge

Gtr. 6: w/ Riff A (4 times)

F♯5 E5 C♯5

You _ can't see _ I'm torn a - way _ from you _ and ev - 'ry - thing _ that's

Riff B

Gtr. 7 (clean)

mf

w/ chorus

End Riff B

Gtr. 5

mf

w/ slight dist. & heavy reverb

Gtr. 5: w/ Riff C (6 times)

*Bm

I _ be - lieve. _ Just run a - way _ from me _ and thank _ me when _ you're

*Chord symbols reflect overall harmony.

free from me. Come take me.
Gtr. 2: w/ Rhy. Fill 1
Come take me.
Gtr. 2
Rhy. Fill 1
End Rhy. Fill 1
P.M.
F♯5
E5
Come take me. Come take me.
C♯5
F♯5
A5
E5
C♯5
D5 A5
Come take me.
Gtr. 8 (dist.)
mf
1/2
Outro
Gtr. 5: w/ Riff C (3 1/2 times)
Gtr. 6: w/ Riff A (2 times)
Gtr. 7: w/ Riff B (4 times)
A5 B5
D5
C♯5
Come take me.
(We are the hurt in - side your head, lost in the void of what is dead.
Rhy. Fig. 4

A5 B5
D5
C#5
Come take me.
Con - stant - ly twist - ing things I've said.
Hap - pi - ness is bor - ing, need pain in - stead.
End Rhy. Fig. 4
Gtr. 8: w/ Rhy. Fig. 4
A5 B5
D5
Come take me.
We are the hurt in - side your head,
lost in the
C#5
A5 B5
Come
void of what is dead.
Con - stant - ly twist - ing things I've said.
D5
C#5
N.C.
take me.
Hap - pi - ness is bor - ing, need pain in - stead.)
Gtr. 5
Gtr. 7
Gtr. 5
divisi

Bitch We Got a Problem

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Atticus Ross and Zak Baird

Gtrs. 1, 3 & 4: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtr. 2: 7-str. gtr.: Drop E tuning, down 1 step:
(low to high) D-D-G-C-F-A-D

Intro

Moderately slow ♩ = 82

N.C.

Verse

*Chord symbols reflect implied harmony.

F#5 A5 F#5 A5

I love __ you so __ much, I'm nev - er there, I'm al - ways with __ you but nev-er here.
to sift __ what we're __ nev - er meant to know, it's all __ screwed up, __ how the riv - er flows.

Riff A

Gtr. 1

End Riff A

15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 17 (17) (17) (17) (17) (17) (17) 17 17 0 0 14 14

**Gtr. 2 (dist.)

2 2 2 X X 2 2 2 2 2 X X 5 2 2 2 X X 2 2 2 2 2 X X 5

**8-string gtr. arr. for 7-string gtr.

Chorus

G♯5 A♯5

Which one, which one of you is in - to me? Which one, which one of me is in - to you?

Gtr. 1

Riff B

delay off

1/2

7 9 7 6 4 | 7 9 7 6 7 7 6 7

Gtr. 2

Riff C

4 4 4 | 6 6 6

A5 G#5

We are both schiz - o - phren - ic, I ___ fear, say how man - y voic - es you ___ hear.

End Riff C

Interlude
Gtr. 1
F5 D5
F5 C5
D5
F5 C5
Gtr. 2
F5 D5
F5 C5
D5
C5 B5 N.C.
Bridge
C5 C#5 D5 C5 C#5 D5 N.C.
C5 C#5 D5 C5 C#5 D5
C5 G5
Nice to fuck-ing meet you, and you, and you, and you, and you, and you, and you.
Gtr. 3 (dist.)
Gtr. 1
divisi
w/ slide
*w/ echo set for quarter-note regeneration w/ multiple repeats.

Guitar Solo
Gtr. 1 tacet
G♯5 F♯5 G♯5 F♯5 G♯5 F♯5 G♯5 F♯5 G♯5 A5 F♯5 G♯5 F♯5 G♯5 F♯5 G♯5 F♯5 G♯5 F♯5 A5 F♯5
Gtr. 3
Gtr. 2
Riff D
End Riff D
Gtr. 2: w/ Riff D
And this is me, and me, and me, and me, and me, and me, and me, and me, and me.
Gtr. 1
Riff E
End Riff E

Gtr. 1: w/ Riff E
G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5 G#5 A5 F#5 G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5 A5 F#5
Bitch, we got a prob - lem.
Gtr. 3
9
(9) 12 14 12

Chorus

Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff C (2 times)
Gtr. 3 tacet
G#5
A#5
Which one, which one of you is in - to me? Which one, which one of me is in - to you?
9
(9)

A5
G#5
We are both schiz - o - phren - ic, I fear, say how man - y voic - es you hear.

A#5
Which one, which one of you is in - to me? Which one, which one of me is in - to you?

A5
G#5
We are schiz - o - phren - ic, don't stop, no, not till I fuck this all up.

Outro
G#5
A#5
Riff F
Gr. 4 (fuzz)
mf
Gtr. 2
Rhy. Fig. 1
A5
G#5
Bitch, we got a prob - lem.
1/4 grad. bend & release
1/2
1/4
End Riff F
End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff F (2 times)

Evolution

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards,
Scott Spock, Lauren Christy and Zak Baird

Gtrs. 1 & 4-8: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtrs. 2 & 3: 7-str. gtr.: Drop E tuning, down 1 step:
(low to high) D-D-G-C-F-A-D

*Key signature denotes E Phrygian.

**Chord symbols reflect overall harmony.

Verse

2nd time, Gtr. 6 tacet

E5 F5 N.C.

1. I'm dig - ging with my fin - ger - tips, I'm rip - ping at the ground I stand up - on.
2. Close up to get a real good view, I'm bet - ting that the spe - cies will sur - vive.

Riff A

Gtr. 1

1/4 1/2

15 15 15 15 15 10 11 11

Riff A1

***Gtr. 2 (dist.)

mf

†w/ delay

12 12 12 12 13 13

***8-str. gtr. arr. for 7-str. gtr.

†Set for eighth-note regeneration w/ 3 repeats.

Gtrs. 1 & 2: w/ Riffs A & A1
E5
F5
N.C.
I'm searching for frag - ile bones. Ev - o - lu - tion. I'm nev - er gon - na be re - fined,
Hold tight, I'm get - ting in - side you. Ev - o - lu - tion. And when we're gon - na find these bones
End Riff A
End Riff A1
keep try - ing but I won't as - sim - i - late. Sure, we have come far in time. Watch the bow break.
they're gon - na wan - na keep them in a jar. The num - ber one vi - rus caused by pro - cre - a - tion.
Pre-Chorus
And I'm sor - ry I don't be - lieve by the ev - i - dence that I see
And the plan - et may go a - stray in a mil - lion years, I say.
*Gtr. 3 (dist.)
P.M.
*8-str. gtr. arr. for 7-str. gtr.
Doubled throughout
that there's an - y hope left for me.
'Cause, moth - er fuck - ers, we're all de - ranged.
It's ev - o -

A5 D5 E5 D5 E5 D5 E5 D5 E5 D5

It's right here, it's con - trol - ling my mind. And why do I de - serve to die?

End Riff B1

End Riff B

*Set for eighth-note regeneration w/ 3 repeats.

2.

Interlude

Gtr. 1 tacet

E5 D5 E5 D5 E5 F5 E5 F5 E5

locked up in - side.

Gtr. 1

10 8 7 5

Gtr. 7 (fuzz)

Riff C

mf

1/2 1/2

Bridge

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
G5 F#5 E5 N.C. G5 F#5 E5 N.C.
Noth - ing much has
changed.
15 14 14 14 X X 14 12 12 12 X
15 14 14 14 X X 14 12 12 12

Gtr. 2 tacet
D#5 E5 D#5 E5 F#5 D#5 E5 F#5 D#5 E5 D#5 E5 F#5 D#5 E5 F#5
Take a look a - round.
Gtr. 3
11 12 12 12 X X 11 12 14 14 X X 11 12 14
11 12 12 12 X X 11 12 14 14 X X 11 12 14

G5 F#5 E5 D#5 G5 F#5 D#5
Noth-ing much has
changed.
(Take a look a-round. Take a look a-round. Take a look a-round. Take a look a-round.)
15 14 14 14 X X 14 12 12 12 X X 12 11 11
15 14 14 14 X X 14 11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11

E5
D♯5 E5 F♯5
D♯5 E5 F♯5
D♯5 E5
D♯5 E5 F♯5
D♯5 E5 F♯5
Screamed: Take a look a - round.
Take a look a - round.
Riff D
G5 F♯5
E5
D♯5
G5 F♯5
D♯5
E5 D♯5
Take a look a - round.
Take a look a - round.
(Noth-ing much has changed.
End Riff D
Gtr. 3: w/ Riff D
E5
D♯5 E5 F♯5
D♯5 E5 F♯5
D♯5 E5
D♯5 E5 F♯5
D♯5 E5 F♯5
Take a look a - round.
Take a look a - round.
Noth - ing much has changed.
D.S. al Coda
G5 F♯5
E5
D♯5
G5 F♯5
D♯5
E5 D♯5
Take a look a - round.
Take a look a - round.
Noth - ing much has changed.)

Coda

Gtr. 1 tacet
Gtr. 3: w/ Riff B (1 1/2 times)
Gtr. 5: w/ Riff B1 (2 times)

Hold On

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

*Key signature denotes B Phrygian.

†Chord symbols reflect implied harmony.

Verse
Gtr. 3 tacet
2nd time, Gtr. 4: w/ Fill 1
B5 C5 B5 C5 B5 C5 B5 C5
1. With a - ver - sion, this in - ser - tion came so swift - ly.
2. New ar - riv - al, our sur - viv - al still not cer - tain.
Riff A
*Gtrs. 1 & 2
End Riff A
*Composite arrangement
Gtr. 4
Riff A1
End Riff A1
P.M.
Gtrs. 1 & 2: w/ Riff A
Gtr. 4: w/ Riff A1
B5 C5 B5 C5 B5 C5 B5 C5
Cut the cord from this day for - ward, we'll be drift - ing.
What's a vir - tue, where d'you go to when you're hurt - ing?
Gtr. 3
B5 C5 C♯5 D5 B5 C5 C♯5 D5
Gtrs. 1 & 2
Fill 1
Gtr. 4

Gtr. 3 tacet
Gtrs. 1 & 2: w/ Riff A (3 times)
Gtr. 4: w/ Riff A1 (3 times)
B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5
No di-rec - tion, no af-fec - tion watch the soul dive. You're dis-sect - ed, res - ur - rect - ed, still don't know why.
It's a weak-ness, it's a sick-ness in the gene pool. Show no mer - cy, peo-ple here say, "Kill the damn fool."
B5 C5 B5 C5 B5 C5 B5 C5
This ill - ness is like a mon - ster that is
This ill - ness is like a mon - ster that is
Gtr. 3
Gtr. 3 tacet
B5 N.C.
eat - ing us a - live.
eat - ing us a - live.
Gtrs. 1 & 2
Chorus
2nd time, Gtr. 4 tacet
B5 C5 B5 C5 B5 C5 B5 C5 B5
Hold on, be strong.
Riff B
Gtrs. 1 & 2
End Riff B
1/2
Gtrs. 1 & 2: w/ Riff B
C5 B5 C5 B5 C5 B5 C5 B5
So right, so wrong. With

G5
F#5
F5
all of our sens - es, all of our de - fens - es.
*Gtrs. 3 & 5
*Gtr. 5: w/ dist. Composite arrangement
Gtrs. 1 & 2
Gtr. 3 tacet
Gtrs. 1 & 2: w/ Riff B
To Coda
B5 C5 B5 C5 B5 C5 B5 C5 B5
Hold on, be strong.
Gtr. 5
1st time, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd time, Gtrs. 1 & 2: w/ Riff A
Gtr. 5 tacet
C5 B5 N.C.
Gtr. 3
1.
2.

Bridge
B5
D5
B5
My
soul.
Gtr. 3
Riff C1
Riff C
Gtrs. 1 & 2
P.M.
A♯5
B5
Blood,
run.
End Riff C1
End Riff C
Gtrs. 1 & 2: w/ Riff C
Gtr. 3: w/ Riff C1
D5
B5
Don't ev - er let me go, no.
Don't ev - er let me go, no.

B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5

Gtr. 4

12 12 12 12 13 12 12 | 12 12 12 12 13 12 12 | 12 12 12 12 13 12 12

Gtrs. 1 & 2

0 0 1 0 | 0 0 1 0 | 0 0 1 0

Kiss

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Atticus Ross, Zak Baird and Leo Ross

Gtr. 5: w/ Rhy. Fig. 2

A
C6/9
Why can't this kiss be true?
Why won't you please let me through?
Rhy. Fig. 3
Gtr. 6 (dist.)
mf

F6
E7(no3rd)
I don't un - der - stand
why you al - ways push me a - way.
End Rhy. Fig. 3

Gtr. 6 tacet
Gtr. 5 tacet
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)
Gtr. 4: w/ Riff B (2 times)
A
Gtr. 5
A5
2. The last thing I would like
Gtr. 2
1 1/2

A5

C5

Cry and talk about the good old days and where they've gone

Gtr. 7 (dist.)

mf

1/2

Gtr. 6

**p*

*Fade in

Gtr. 3: w/ Fill 1

F5

F6

E5

A5/E

and now how much I hate you.

1/2

mf

Chorus
Gtr. 5: w/ Rhy. Fig. 2 (2 times)
Gtr. 7 tacet
A
C6/9
What do I have to do? Why can't this hurt be through?
Rhy. Fig. 4
Gtr. 6
F6
E7(no3rd)
I'm go - ing head un - to some - thing I know I will fail.
End Rhy. Fig. 4
A
C6/9
Why can't this kiss be true? Why won't you please let me through?
F6
E7(no3rd)
I don't un - der - stand why you al - ways push me a - way.

Bridge
Gtr. 6 tacet
F5
E/G♯
C5
D5
Riff C
Gtr. 7
End Riff C
w/ heavy reverb
Gtr. 1
Gtr. 7: w/ Riff C
F5
E/G♯
C5
I feel the blood drip off my bod - y as it falls right there,
Gtr. 1
A/C♯
on the ground. What am I now?
Gtr. 1 tacet
Gtr. 5: w/ Rhy. Fig. 2
Gtr. 6: w/ Rhy. Fig. 4
A
What am

C6/9
F6
E7(no3rd)
I now?
What am I now?

Chorus

Gtr. 5: w/ Rhy. Fig. 2 (2 times)
Gtr. 6: w/ Rhy. Fig. 4
A
C6/9
F6
What do I have to do? Why can't this hurt be through? I'm go - ing head un - to
Gtr. 7

E7(no3rd)
Gtr. 6: w/ Rhy. Fig. 3
A
C6/9
some-thing I know I will fail. Why can't this kiss be true? Why won't you please let me through?

Gtr. 7 tacet
F6
E7(no3rd)
A
I don't un - der - stand why you al - ways push me a - way.
Gtr. 5

Do What They Say

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards,
Scott Spock, Lauren Christy, Atticus Ross, Zak Baird and Leo Ross

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

*Chord symbols reflect basic harmony.
**Set for one octave above in toe-down position.
***Open B-string unintentionally bumped by palm of pick-hand.

Gtr. 1: w/ Riff A

F5
E5
Old e - nough to know the out - come.
vain. Blunt your knife, pull the cur - tain.

A5
E5
More blood, it's al - ways the same.
Whispered: Im - pulse. Im - puls - es, you must re - frain.

Pre-Chorus

Slower ♩. = 42

E5
D/F♯
G5
A
Aren't we cool and aren't we calm, for fac - ing death we run head on.

Gtr. 2 (elec.)
mf
w/ dist., slide & slap-back delay
12 15 (15) 14 (14) 13 12

Gtr. 3 (elec.)
mf
w/ dist.
2 2 5 5 5 5 4 4 4
0 0 0 2 2 2 3 3 5 5 5 5

Gtr. 1
0

*Gtr. 4 (elec.) w/ clean tone; Gtr. 5 (7-str. nylon acous.)
Composite arrangement

Bm C6 Bm/D Bm C6 Bm/D B/D♯

I can't re-mem-ber an - y-thing. I can't be cer - tain.

Interlude

Gtrs. 4 & 5 tacet

E5 F5(add♯11) Csus2 Dsus2

Gtr. 2

Play 3 times

Harm.

Gtrs. 1 & 3

E5 D5 C#5 G5 E5 D5 C#5 C5

Aren't _ we cool and aren't we calm, for fac - ing death we run head on.

Ever Be

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

Gtr. 3: w/ Riff B
Gtr. 4: w/ Rhy. Fig. 1

E5 G5 D5 F5 E5 G5 D5 F5

Did - n't I know it then? I knew it, I knew it.
(It then.)

Gtr. 6 (dist.)

mf

Gtr. 5 (dist.)

mf

Verse

Gtr. 3: w/ Riff B (2 times)
Gtr. 4: w/ Rhy. Fig. 1 (2 times)

E5 G5 D5 F5 E5 G5 D5 F5

2. You're ba - sic, but hard to de - fine. Sim - ple, yet some - how sub - lime.

Riff C1 **End Riff C1**

Riff C **End Riff C**

Chorus
2nd time, Gtr. 4 tacet
E5
all that's wrong with your dumb - ass song. Yeah, that's
Riff D
*Gtr. 7 (dist.)
*Doubled throughout
G5 A5 B5 D5 E5
all that you will ev - er be. Noth-ing you can do 'cause that's
End Riff D
To Coda
G5 A5 B5 D5 E5
all that you will ev - er be.
Verse
Gtr. 3: w/ Riff B (2 times)
Gtr. 4: w/ Rhy. Fig. 1 (2 times)
Gtr. 7 tacet
E5 G5 D5 F5 E5 G5 D5 F5
3. Pol - ished, you shim - mer when shined, but rot - ten and seeth - ing in - side.

E5 G5 D5 F5 E5 G5 D5 F5
Ev - 'ry - one falls for this. I knew it, I knew it. You're

Chorus
Gtr. 7: w/ Riff D
E5
all that's wrong with your dumb - ass song. Yeah, that's

G5 A5 B5 D5 E5
all that you will ev - er be. Noth - ing you can do 'cause that's
G5 A5 B5 D5 G5 A5 B5 D5
all that you will, it's all that you will, it's
Gtr. 7

G5 A5 B5 D5 E5
all that you will ev - er be.
Gtr. 7
Gtr. 4
*p f
*Vol. swell

Interlude

Gtr. 4 tacet

D♯5 E5 D♯5 D5 D♯5 D5 C♯5 D5 C♯5 C5 C♯5 C5 F5 F♯5 F5 E5 F5 E5 D♯5 E5 D♯5 D5 D♯5 D5

Riff E

Gtr. 7

G5 G♯5 G5 F♯5 G5 F♯5 F5 F♯5 F5 E5 F5 E5 D♯5 E5 D♯5 D5 D♯5 D5 C♯5 D5 C♯5 C5

End Riff E

Bridge

Gtr. 7: w/ Riff E

D♯5 E5 D♯5 D5 D♯5 D5 C♯5 D5 C♯5 C5 C♯5 C5 F5 F♯5 F5 E5 F5 E5 D♯5 E5 D♯5 D5 D♯5 D5

G5 G♯5 G5 F♯5 G5 F♯5 F5 F♯5 F5 E5 F5 E5 D♯5 E5 D♯5 D5 D♯5 D5 C♯5 D5 C♯5 C5

Throw - ing it, break - ing it o - ver your grave. Send - ing you back to the place you once came.

Gtr. 8 tacet
Gtrs. 3 & 4: w/ Riffs F & F1 (6 1/2 times)

E5

Ev - er be, nev - er be, wan - na be, nev - er be.

End Riff F Riff G

*
Gtr. 7

8 7 8 8 10 8 7

0 0 0 0 0 0 0 0 0 0 0 0

*Drums play in 4/4, next 26 meas.

Harm. Harm.

5 5 (5) 5 5 5 5 5 X 5 X

-1

End Riff F1

8 7 8 8 10 8 7

Bkgd. Voc.: w/ Voc. Fig. 1 (9 times)

Love and Luxury

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

Tune down 1 step:
(low to high) D-G-C-F-A-D

B5
B(♭5)
A5
C5
- 'ry - thing you do makes per - fect sense to you, so why
- ly you should know that ev - 'ry - where you go there's ac -
Gtr. 2 (dist.)
mf
B5
B(♭5)
A5
C5
is your a - larm bell ring - ing?
- id in the words you're fak - ing.
Chorus
Gtr. 2 tacet
**C♯
B
A
You say you know how it feels in - side of me, lost and a - lone with no
*Gtr. 3 (fuzz)
Rhy. Fig. 2
mf
*Two gtrs. arr. for one.
**Chord symbols reflect overall harmony.
F♯5
C♯
B
love or lux - u - ry. Come on in - side and hear the si - lence con - stant - ly
3

2.

Interlude

Gtr. 3 tacet

F♯5 D♯m

Gtr. 1 tacet

E

you should move on?

Gtr. 3

Gtr. 1

Riff A

End Riff A

Gtr. 4

Gtr. 1: w/ Riff A (2 times)
B5
G♯m
D♯m
Gtr. 5 (dist.)
mp
Gtr. 2
Riff B
Gtr. 4
E
B5
Gtr. 5 tacet
G♯m
w/ bar
slack
End Riff B
Bridge
Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4 tacet
D♯m
E
B
You write it so you best be - lieve it.
You sold it now your

G♯m
D♯m
E
soul per - ceives it.
You read a book but now a - gree with it.

Verse
B
G♯m
C♯
The dam - age of be - tray - al.
3. To Hell with your
rea - son to be - lieve, a rea -

B
A
F♯5
- son to de - ceive, a rea - son for the song you're sing - ing.
And ev -

C♯
B
A
- 'ry - thing you do makes per - fect sense to you, so why is your a - larm bell ring -
Gtr. 6 (clean)
Riff C
mf
w/ reverb
12 12 14 12 11
12 12 14 12 11
10 10 12 10 9 10

Chorus
Gtr. 3: w/ Rhy. Fig. 2 (1 3/4 times)
Gtr. 6 tacet
F♯5
C♯
B
ing?
You say you know how it feels in - side of me,
End Riff C
let ring
9 9 11

Gtr. 6: w/ Riff C
A
F♯5
C♯
lost and a - lone with no love or lux - u - ry.
Come on in - side and

B
A
F#5
hear the si - lence con - stant - ly judg - ing me. Don't you think you should move on?

C#
B
A
Don't you think
Gtr. 5
mf
let ring
1
1 1/2
1
1 1/2
1
1 1/2
1
1
11
9
11
(11)
(11)
(11)
(11)
12
14

F#5
C#
B
you should move on?
1
14
(14)
16
16
(16)
14

A
F#5
N.C.
Don't you think you should move on?
Gtr. 5
1/2
(14) 14 14 14 14
7
Gtr. 3

Innocent Bystander

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

*Lap steel arr. for gtr.

B5 C5 C♯5 D5 N.C.
head, blood run red.
End Riff A
End Riff A1
Chorus
Gtrs. 2 & 3 tacet
**E5 F5 E5 D5 E5
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.
Riff B
*Gtr. 4 (dist.)
*Doubled throughout
**Chord symbols reflect implied harmony.
B5 C5 B5 A5 B5 C5 B5
I'm just an in - no - cent by - stand - er.
End Riff B
P.M.
***w/ echo set for quarter-note regeneration w/ 4 repeats.
E5 F5 E5 D5 E5
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.
Rhy. Fig. 2

B5 C5 B5 A5 B5 C5 B5
C5 B5 A5 B5 C5 B5
I'm just an in - no - cent by - stand - er.
End Rhy. Fig. 2
P.M.
*w/ echo (as before)
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
N.C. B5 C5 C♯5 D5 B5 C♯5 B5
C5 C♯5 D5 B5 C♯5 B5 C5 B5
Gtr. 5 (slight dist.)
mf
B5 C5 C♯5 D5 B5 C♯5 B5
C5 C♯5 D5 B5 C♯5 B5 C5 B5
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
N.C. B5 C5 C♯5 D5
B5 C5 C♯5 D5
2. You ripped your own self in two, swear I had noth - ing to do
(Let's
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 5: w/ Rhy. Fig. 3 (3 times)
Gtrs. 2 & 3: w/ Riffs A & A1
B5 C5 C♯5 D5 B5 C5 C♯5 D5 B5 C5 C♯5 D5
with what's been done. You know you can't, but you can. In your
switch.)

B5 C5 C♯5 D5
head, blood run red.
Chorus
Gtr. 4: w/ Riff B
E5 F5 E5 D5 E5 F5 E5 D5 E5
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5
I'm just an in - no - cent by - stand - er.
*w/ echo (as before)

Gtr. 4: w/ Rhy. Fig. 2
E5 F5 E5 D5 E5 F5 E5 D5 E5
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5
I'm just an in - no - cent by - stand - er.
**w/ echo (as before)

Bridge

E5 B/D♯ G5 B/D♯
Stand - ing at the edge here, e - nough for me to hov - er by the bit here. E - nough, you see I
Gtr. 1
Gtr. 4

E5
B/D♯
G5
B/D♯
kiss you with my head, fear, so wrong that we will nev - er reap our death's clear. E - nough's e - nough.
N.C. B5
G5
D5
A♯5
E - nough's e - nough.
Riff C
w/ heavy reverb
P.M.
E - nough's e - nough.
E - nough's e - nough.
End Riff C
P.M.

Chorus
E5
F5
E5
D5
E5
F5
E5
D5 N.C.
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.
Gtr. 6
p
Gtr. 1
Riff D
1/2
Gtr. 4
Gtr. 6 tacet
C5 B5
A5 B5
C5 B5
I'm just an in - no - cent by - stand - er.
End Riff D
fdbk.
Riff E
End Riff E
P.M.
*w/ echo set for quarter-note regeneration w/ 4 repeats.

Gtr. 1: w/ Riff D
Gtr. 4: w/ Rhy. Fig. 2

E5
F5
E5
D5
E5
F5
E5
D5
E5
I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self.

B5
C5 B5
A5 B5
C5 B5
C5 B5
A5 B5
C5 B5
I'm just an in - no - cent by - stand - er.
*w/ echo (as before)

Gtr. 4: w/ Riff E (4 times)
C5 B5
A5 B5
C5 B5
C5 B5
A5 B5
C5 B5
I'm just an in - no - cent by - stand - er. I'm just an in - no - cent by - stand -
Gtr. 6
let ring
grad. bend
grad. bend

C5 B5
A5 B5
C5 B5
C5 B5
A5 B5
C5 B5
N.C.
er. I'm just an in - no - cent by - stand - er.

Killing

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards,
Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

F5 E5 D5

Verse

Gtr. 2 tacet

**E°7/D

1. Birds are cir - cl - ing
2. Birds are cir - cl - ing

*Gtr. 3 (clean)

Rhy. Fig 2

mf

***w/ harmonizer

*Two gtrs. arr. for one.

***Set for a minor 3rd above.

Gtrs. 1 & 2

End Rhy. Fig. 1

Riff A

Gtr. 1

**Chord symbols reflect overall harmony.

a - bove, they're called back to a wait - ing glove. Oh,
a - bove, they're called back to a wait - ing glove. This
End Rhy. Fig. 2
12 14 12 14 13
End Riff A
3 3 3 3 3 5
Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
Why don't they fly a - way?
sor - did game, it fears my name.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
D5
Sure - ly they have guessed by now there is
I have wor - shipped some false gods, I run
F5 E5 D5
no gun to shoot them down and still they stay
to them like Pav - lov's dog to hide my shame
F5 E5 D5
for what they say.
and fan the flame.

Chorus
F5
A5
D5
Are they kill - ing them with lies? Are they fight - ing for their lives? Kill - ing them with
Gtr. 4 (dist.)
mf
w/ heavy reverb
Gtrs. 1 & 2
Rhy. Fig. 3
F5
A5
thoughts and they'll nev - er get e - nough. Kill - ing them, are we kill - ing, kill - ing ev - 'ry
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3
1.
Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4 tacet
D5
E°7/D
sin - gle feel - ing? It's a trained response.
Gtr. 4
let ring

2.
N.C.
It's a trained re - sponse.
let ring

Bridge
Slower ♩ = 72
Gtr. 4 tacet
Em
We're all
*Gtr. 5
mp
*Kybds. arr. for gtr.

Esus2
Em
Esus2
pre - set to re - set to

Gtr. 5 tacet
G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
Screamed: dumb, to
Gtrs. 1 & 2

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
dumb!
3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 2 0 2 0
D5 B5 D5 B5 D5 B5 D5 B5 D5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5
We're all pre - set to re - set to dumb. We're all pre - set to re - set to dumb.
P.M.
G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
Some-bod - y told me once beat them till they start to get used
3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 2 0 2 0
G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
to it. Next thing they're lin - ing up.
3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 2 0 2 0

Interlude

Faster ♩ = 124

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F
E
E♭
Are we kill - ing it?
F
E
A
Are we kill - ing it?
F
E
C5
Are we kill - ing?
N.C.
1/2

Hushabye

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

Gtrs. 1, 2, 3, 5 & 6: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtr. 4: 7-str. gtr.: Drop E tuning, down 1 step:
(low to high) E-D-G-C-F-A-D

Intro

**Chord symbols reflect implied harmony.

Verse

Aadd9/C♯ C♯°7 Bm Aadd9/C♯ C♯°7

Gtr. 1 tacet

1. This sun - ny Sun - day ___ is a

8va

End Riff A

Riff B

Bm/D C♯7 Bm Bm/D C♯7

stay, then let me know. And I

Fill 1

Gtr. 3 (slight dist.)

End Fill 1

mf

w/ slide

Gtr. 2

Chorus
Gtr. 2 tacet
**Bm
Bm/D
C♯7
flow.
(Oh.)
Why?
Why?
Gtr. 2
End Riff B
Riff C
*Gtr. 4 (dist.)
*8-str. gtr. arr. for 7-str. gtr.
**Chord symbols reflect overall harmony.
C♯sus4
F♯m/A
Bm
Why?
Hush - a - bye.
Hush - a - bye, why aren't you
read - y to go?
Gtr. 3
Riff D
Gtr. 4
Why?
Why?
Why?
Hush - a - bye.
Could-n't we fast for - ward

Interlude
Gtr. 2: w/ Riff A
Gtr. 4 tacet
C♯sus4
F♯m/A
Bm
Aadd9/C♯
C♯°7
all through this show?
Gtr. 1
8va
Gtr. 3
End Riff D
Gtr. 4
End Riff C
Verse
Gtr. 2: w/ Riff B
Bm
2. You say you'd
Gtr. 1 tacet
love to, but you've lots left to do.
Bm/D
C♯7
Al - most de - cid - ed to stay 'cause of you.
Gtr. 3: w/ Fill 1
And I

Bm
Bm/D
C♯7
hate to tell you to ex - change your dreams for a
Gtr. 5 (fuzz)
mf
P.M.
2 2 2 2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 4 4 4 4 4 4

Bm
Bm/D
C♯7
one - way tick - et, no re - turn.
(Oh.)
P.M.

Chorus
Gtr. 4: w/ Riff C
Gtr. 5 tacet
Bm
C♯sus4
F♯m/A
Why? Why? Why? Hush - a - bye.
P.M.

Gtr. 3: w/ Riff D
Bm
C♯sus4
F♯m/A
Bm
Hush - a - bye, why aren't you read - y to go? Why? Why?

C♯sus4
F♯m/A
Bm
C♯sus4
F♯m/A
Why? Hush - a - bye. Could - n't we fast for - ward all through this show?

Gtr. 4: w/ Riff E
Gtr. 6: w/ Rhy. Fig. 1 (2 times)
Bm
Bsus4
F♯m
D/F♯
F♯m
1. What you hang - ing up for?
What you do - ing that for?
Why?
Why?
Why?
(Why?
Hang - ing up for?
Do - ing
Gtr. 3
w/ out slide

To Coda
Bm
Bsus4
F♯m
D/F♯
F♯m
What you break - ing up for?
What you break - ing up for?
Why?
Hush - a - bye.
that for?)

Gtr. 3 tacet
B5
G5
(Waste of time, a waste of time, a
I
Rhy. Fig. 2
Gtr. 4
P.M.

Gtr. 4: w/ Rhy. Fig. 2
E5
A5
A♯5
B5
hate to in - ter-rupt the flow.
waste of time, a waste of time.
Waste of time, a
End Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
2 2 2 2 X 2 2 2 2 2 X 2
0 0 0 0 X 0 0 0 0 0 X 0
2 2 2 2 X 2 3 3 3 3 X 3
0 0 0 0 X 0 1 1 1 1 X 1

G5
E5
A5
A♯5
For a one - way tick - et, no re - turn.
waste of time, a waste of time, a waste of time.)

D.S. al Coda
Gtr. 2: w/ Riff A
Bm
Aadd9/C♯
C♯°7
Bm
Aadd9/C♯
C♯°7
Whispered: This sunny Sunday is a good day to go.

Coda
Gtr. 3 tacet
F♯m
N.C.
Why? Hush - a - bye
7 9 (9) 2 4 2 4

I Will Protect You

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

Verse

Gtr. 1: w/ Riff A (8 times)
2nd time, Gtrs. 5 & 6 tacet

E5 F5

1. What you gon - na do and what ___ you gon - na feel ___ when
2. Hold you in my arms and hold ___ you in my gaze, ___ sing-

Gtr. 1 — End Riff A — P.M.

Riff B — ***Gtr. 2 — *mf* — w/ slide

***Kybds. arr. for gtr.

Gtr. 3 (dist.) — Rhy. Fig. 1 — *mf*

Gtr. 2: w/ Riff B (3 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 1/2 times)
E5
F5
E5
sud - den - ly I slip a - way?
- ing with my dy - ing breath.
Al - most I'm a ghost of who
Un - der - neath this earth I res -
End Riff B
End Rhy. Fig. 1
F5
E5
F5
I used to be yes - ter - day.
- ur - rect your soul and noth - ing less.
E5
F5
E5
How you gon - na touch and how will you col - lect the beau - ty when it turns to dust?
Sor - ry for the space, if I could fill the void an o - cean would - n't hold my love.
*Gtr. 4
Riff C
mf
w/ slide
*Kybds. arr. for gtr.
F5
E5
F5
Ev - 'ry - thing we make, the cells we gen - er - ate are
And ev - 'ry - thing I have and all I ev - er was is
End Riff C

Gtr. 4: w/ Riff C
E5
F5
E5
F♯5
G5
both
not
of us.
e - nough.
Gtr. 3
*Gtrs. 3 & 5
*Gtr. 5 w/ dist, played mf.
Composite arrangement

D5
F♯5
E5
F♯5
G5
D5
N.C.

Chorus
2nd & 3rd times, Gtr. 6: w/ Fill 1
E5
D5
D♯5
E5
D5
D♯5
Please be a - ware that I am you,
noth - ing could be more cer - tain.

Fill 1
Gtr. 6

*Chord symbols reflect implied harmony.

Gtr. 7: w/ Rhy. Fig. 2

Em | Esus2 | N.C. | E5(♭9) | E5 | N.C.

Gtr. 8 (dist.)

mp

*w/ DigiTech Whammy Pedal

*Set for one octave below in toe-down position.

Rhy. Fig. 3

Gtr. 5

End Rhy. Fig. 3

*G5 F#5 N.C. F5 E5 N.C.
I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.
8va
*Chord symbols reflect overall harmony.
G5 F#5 N.C. F5 E5 N.C.
I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.
loco
G5 F#5 N.C. F5 E5 N.C.
I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.
8va
G5 F#5 N.C. F5 E5 N.C.
I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.
8va
w/ bar

Gtr. 8 tacet
G5
F♯5
E5
F5
E5
Spoken: I will protect you.
8va
Gtr. 8
Gtr. 5
P.M.
Gtr. 3
P.M.
Gtr. 5
G5
F♯5
E5
P.M.
P.M.
Gtr. 3
P.M.
P.M.

Interlude

Half-time feel

F5 E5 B5

Spoken: I will protect you.

P.M.

P.M.

F5 E5 D5 C♯5 C5 B5 F5 D5 C♯5 C5 B5

Gtrs. 3 & 5

F5 E5 D5 C♯5 C5 B5 F5 D5 C♯5 C5

N.C. B5 F5 E5 D5 C♯5 C5

Coda

D5 D♯5 E5

let ring

1/2

w/ bar

fdbk.

Pitch: A

Gtr. 8 tacet
Gtrs. 3 & 5 tacet
E5
rit.
N.C.

This ain't the time, this ain't the place.

Gtr. 8

rit.

(12) (12)
-6 -6

Gtrs. 3 & 5

rit.

7
5

Sing Sorrow

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards,
Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

A7/C♯
C
Bm
A
If you're with me, sing sor - row.
End Riff A
End Rhy. Fig. 3
P.M.
P.M.
End Rhy. Fig. 3A
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3: w/ Riff A
Em
B7/D♯
Pen - ny for your thoughts I fear, we need a lit - tle help 'round here.
To Coda
If you're with me, sing sor - row.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
F♯5
G5
Gtr. 4 (dist.)
8va
loco
mf
* fdbk.
fdbk.
P.H.
1 1/2
Harm.
Pitch: D E D
*Microphonic fdbk., not caused by string vibration.

Verse

Chorus

Interlude

D5 D#5 E5
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtr. 5 (dist.)
Rhy. Fig. 4A
End Rhy. Fig. 4A
Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (12 times)
Gtr. 5: w/ Rhy. Fig. 4A (12 times)
I don't un - der - stand here why God would do me this way. I
lived a life, was al - ways good. The one thing I need, you take a - way.
You take a - way.
*Voc. Fig. 1
End Voc. Fig. 1
You take a - way.
(The one thing. The)
*Refers to downstemmed voc. only.
**Bkgd. Voc.: w/ Voc. Fig. 1 (6 times)
Voc. Fig. 2
End Voc. Fig. 2
You take a - way. You take a - way.
**Omit last note on final recall.
Ld. Voc.: w/ Voc. Fig. 2 (2 times)
One thing to take a - way. One thing to take a - way.
Gtr. 4
w/ Whammy Pedal
hold bend
sim.

D5 D♯5 E5
D5 D♯5 E5
One thing to take a - way.

Interlude

Gtr. 4 tacet
E5 D5 E5 C5
It took a - way my world
and all it left was pain,
and all this time
Gtr. 2
Gtr. 1

E5 D5 E5 C5
was for noth - ing.

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3: w/ Riff A

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

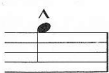
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Play the note short.

• Downstroke

• Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "*To Coda*," then skip to the section labelled "**Coda**."

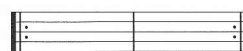
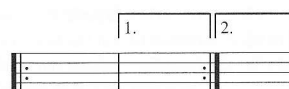
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

1. 2. • When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Intro Starting Over Bitch We Got a Problem Evolution Hold On

Kiss Do What They Say Ever Be Love and Luxury

Innocent Bystander Killing Hushabye I Will Protect You Sing Sorrow

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